

MODEL 13 (pegleg)

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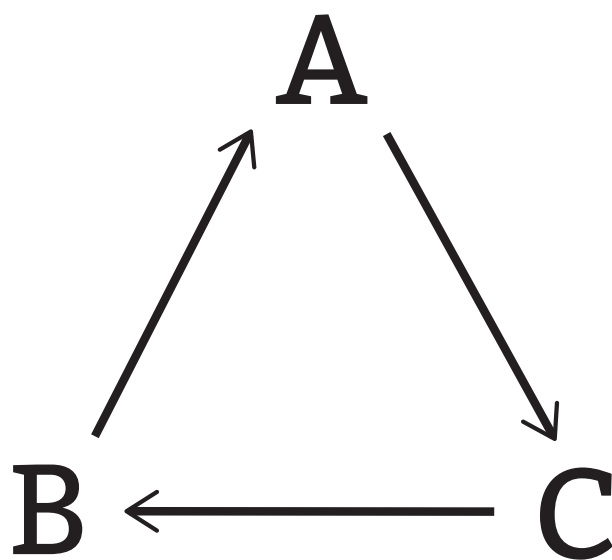
MINISTRY (mystery)

M(m)

A(b)

B(c)

C(a)



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THEBODY

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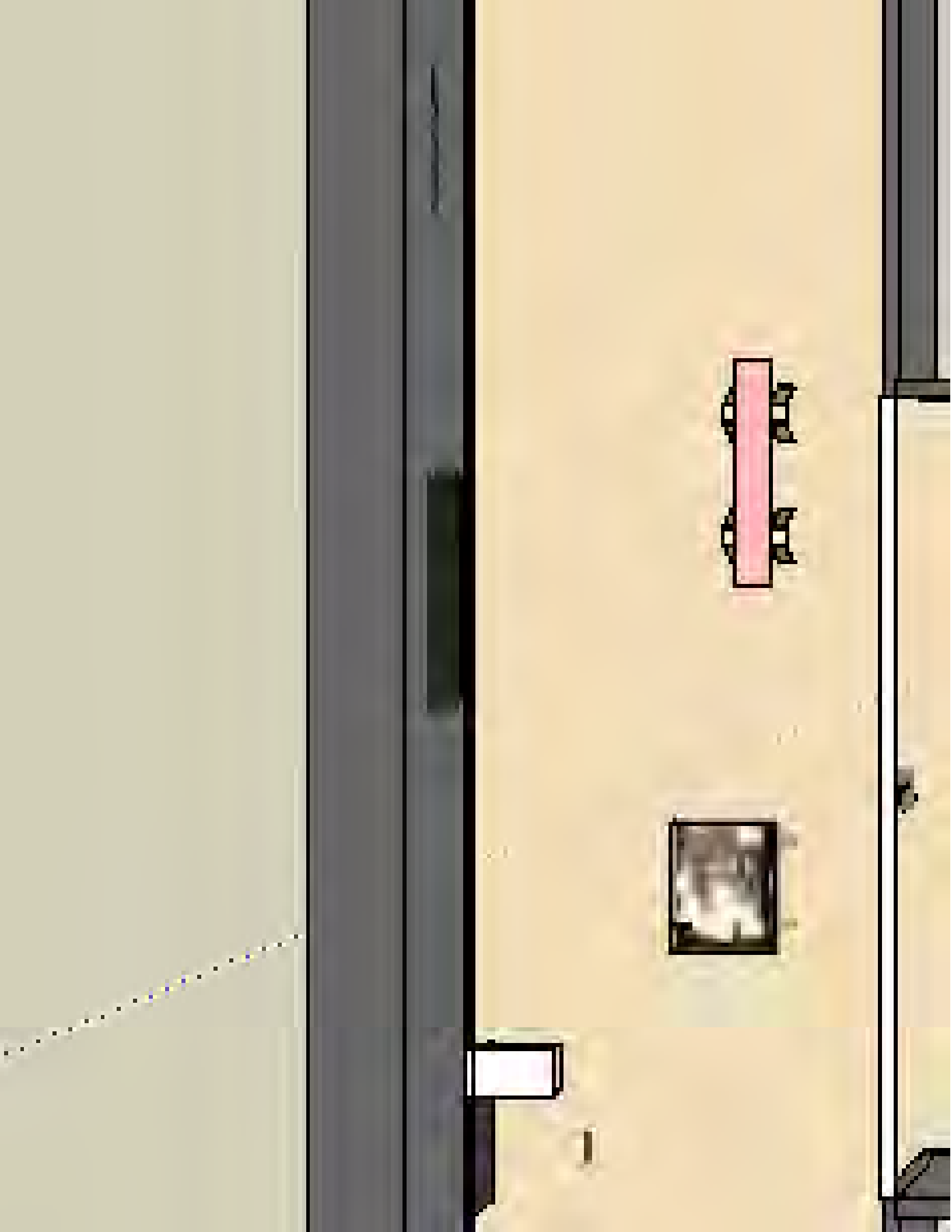
Models for MODEL 13: Mystery and Ministry now acting as constants steadying a question, now as variables disrupting the equation. “Mystery fabricates objects, and Ministry tries to take them away.” (Raúl Ruiz) Ministry curates Mystery, and Mystery infiltrates Ministry in return.

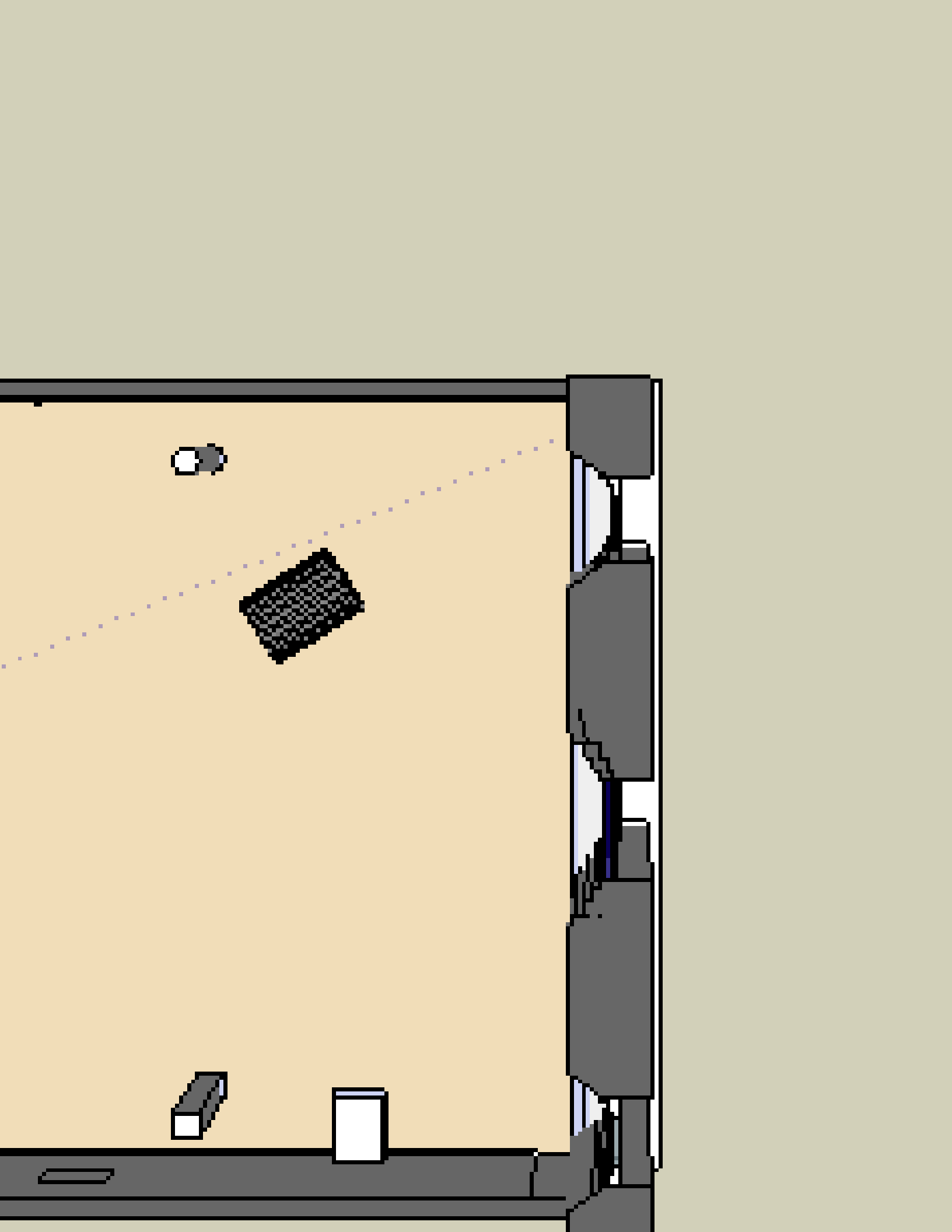
Within the given variables (a group of 12 + 1), MODEL 13 is predicated on every MODEL before it and every MODEL after it. MODEL 13 expresses potentiality, an iteration of one proposal and many. It embodies mobility and possibility, multiplicity and openness; as a show that is many, it is a permutation of works in a specific space. This exhibition isn’t simply a conclusion to a curatorial process; the video animation MODEL 13 (pegleg) is in fact an equally viable way to communicate the show. Implicit in the model is the action of mobility, the continuously changing and recharging of these works in this space.

(pegleg) is the codename for the relation of works, bodies, matter and language; they are scaffolding and prosthesis to each other. Pegleg then becomes a gesture of augmentation, one that specifically affords mobility and measure to potentiality. MODEL 13 (pegleg) is deliberate but is also explicitly adjustable. Each iteration is a reevaluation – a recalculation.

MODEL 13 (pegleg) is the product of our curatorial equation. From 12 artists – curators we set up an equation where Group A is curated by Group C and curates Group B: Group B is curated by Group A and curates group C: Group C is curated by Group B and curates Group A. MODEL 13 (pegleg) is one of an infinite number of potentially deliberate articulations.

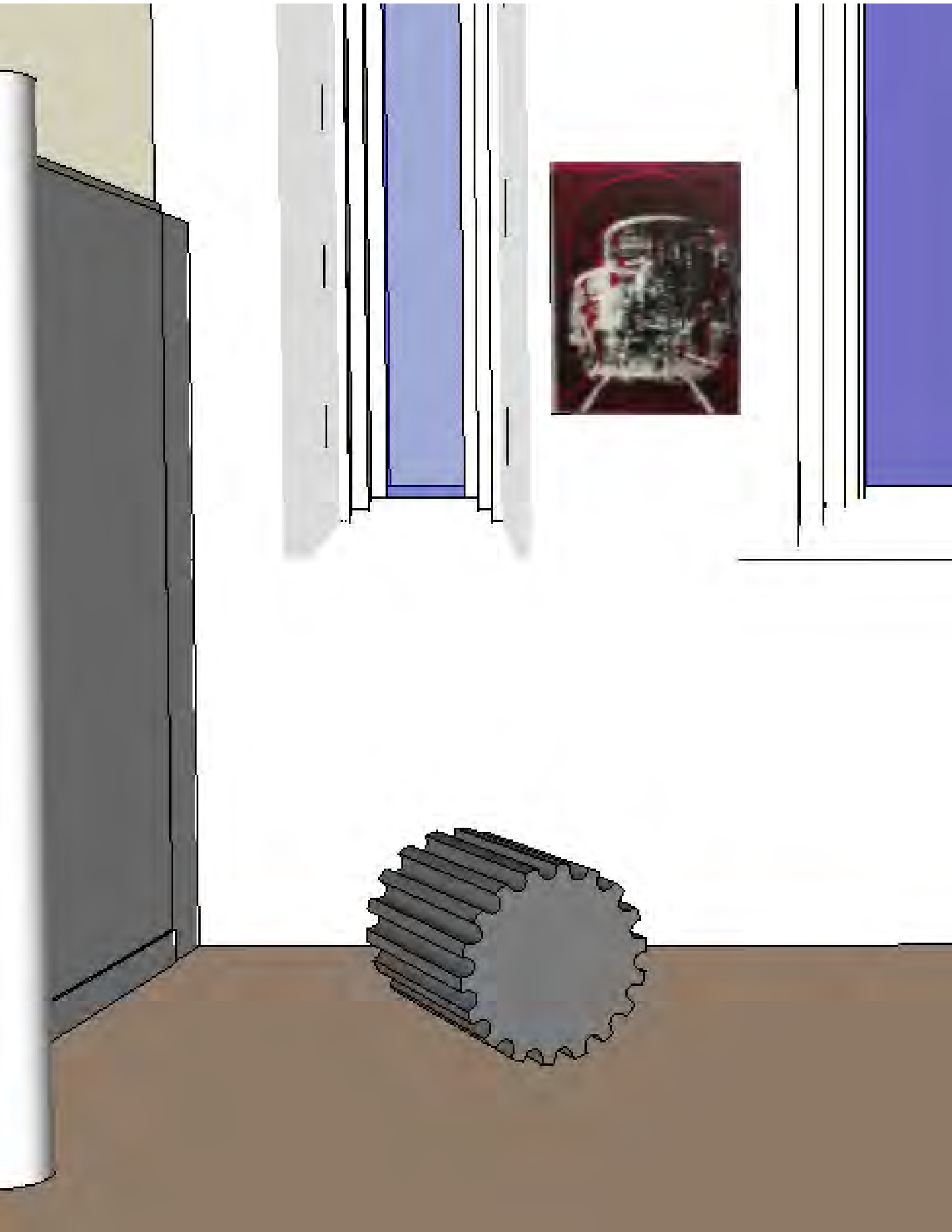
A-B-C













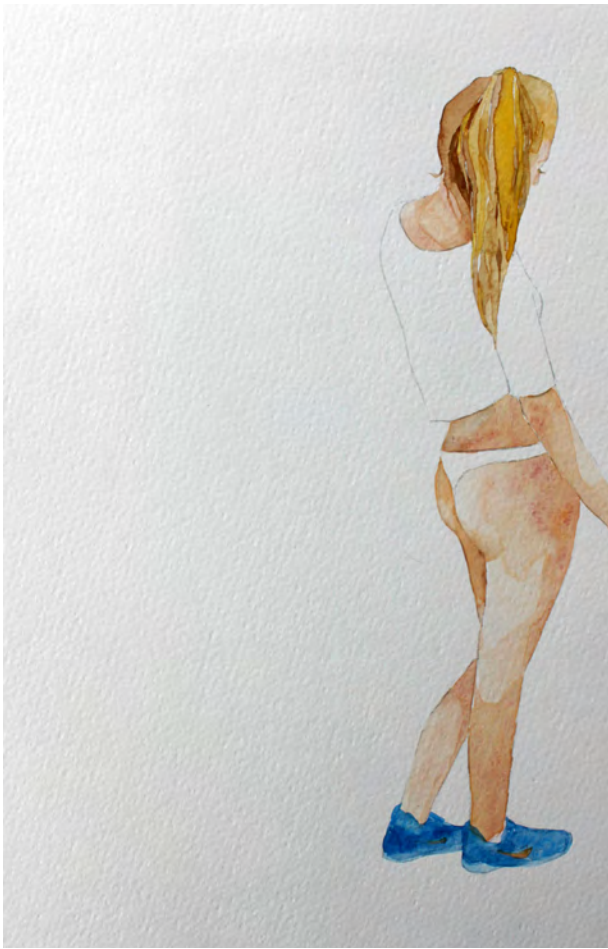
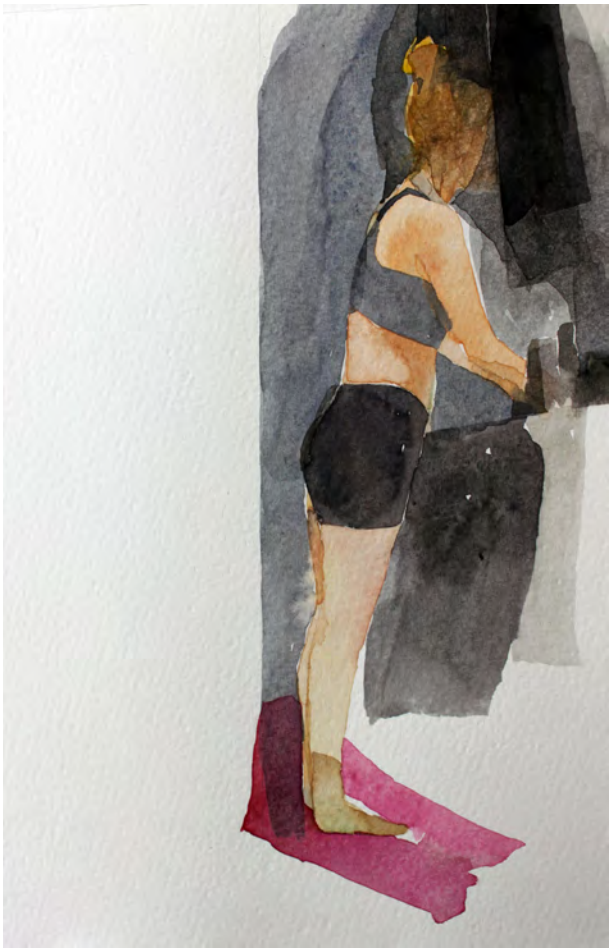
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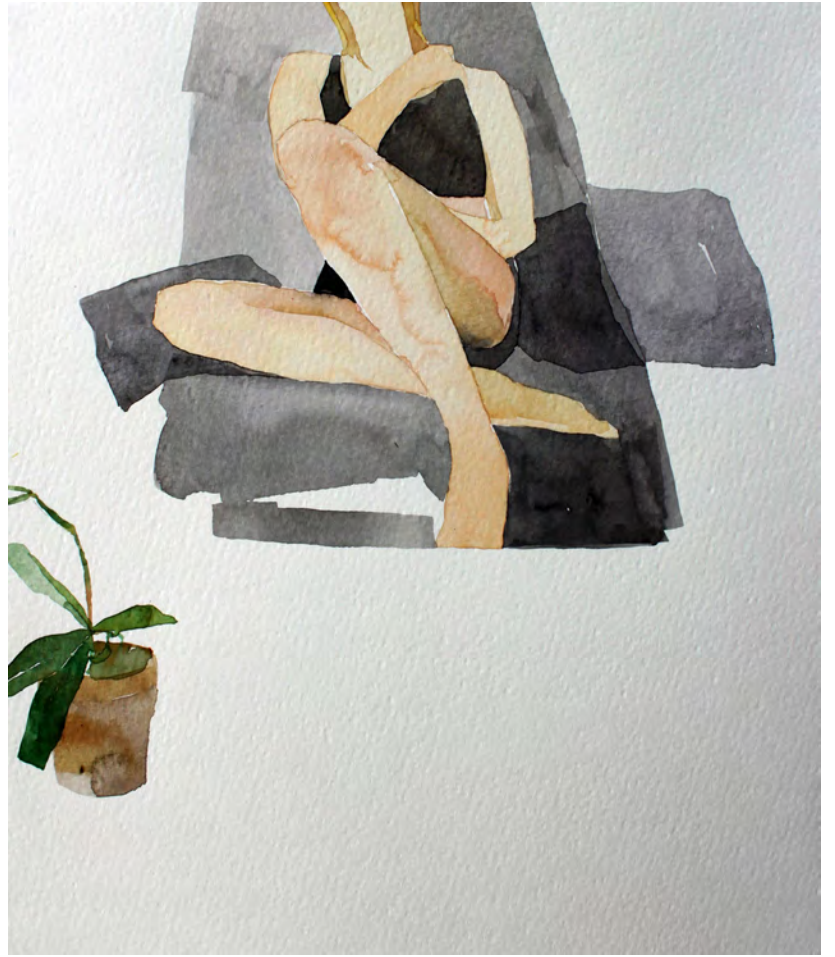
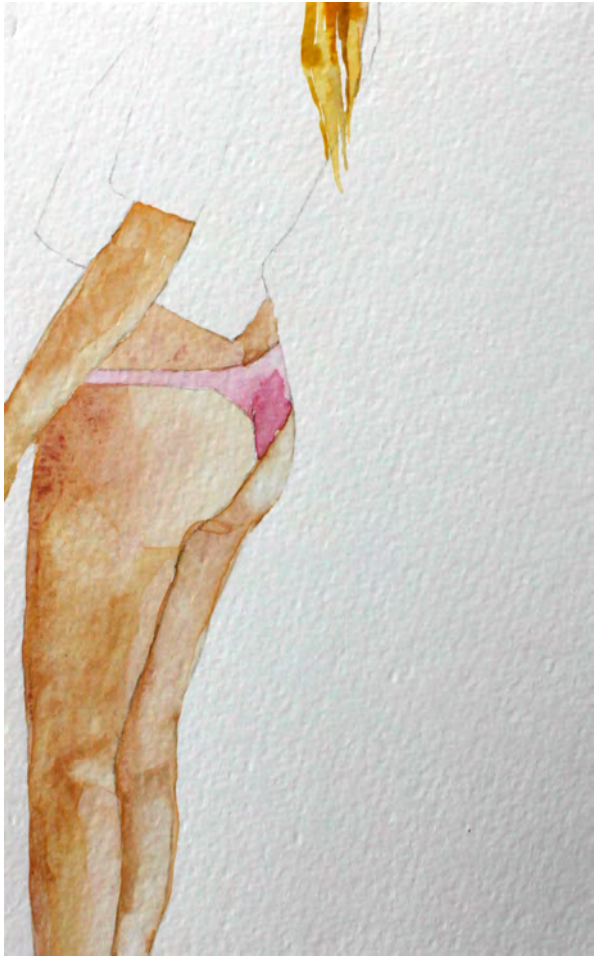
Hannah Kerr, Untitled Series, 2014





















Edith Young, (clockwise from top left):

The Sweetheart of Sigma Chi, 2014

The Driving Range, 2013

Brown vs. Harvard, 2014

Lobster Dinner, 2011

Beat Exeter, 2014

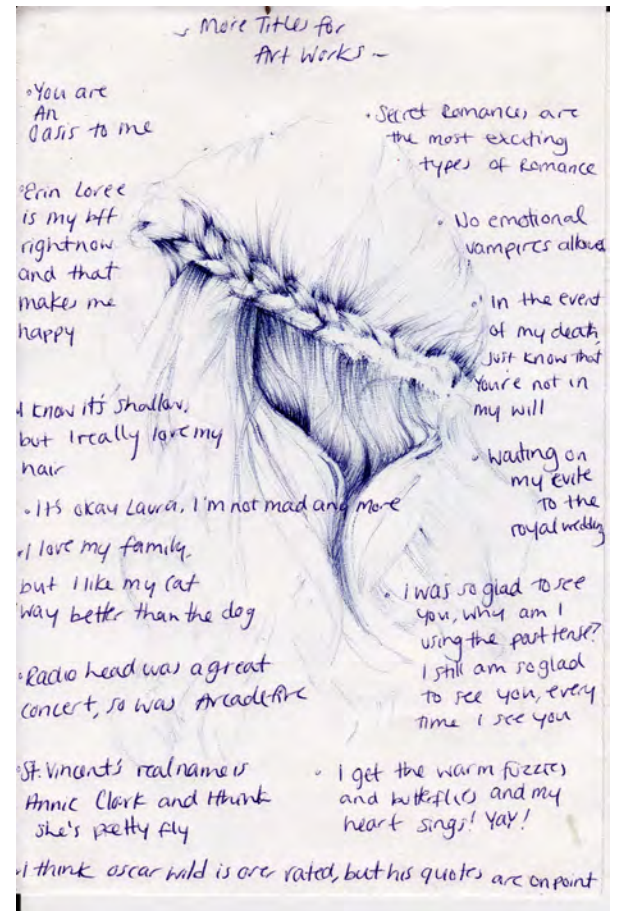
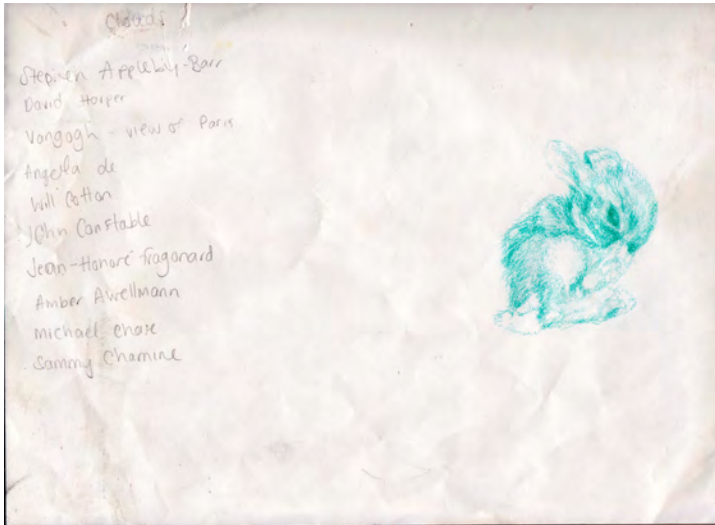
Head of the Charles, 2014

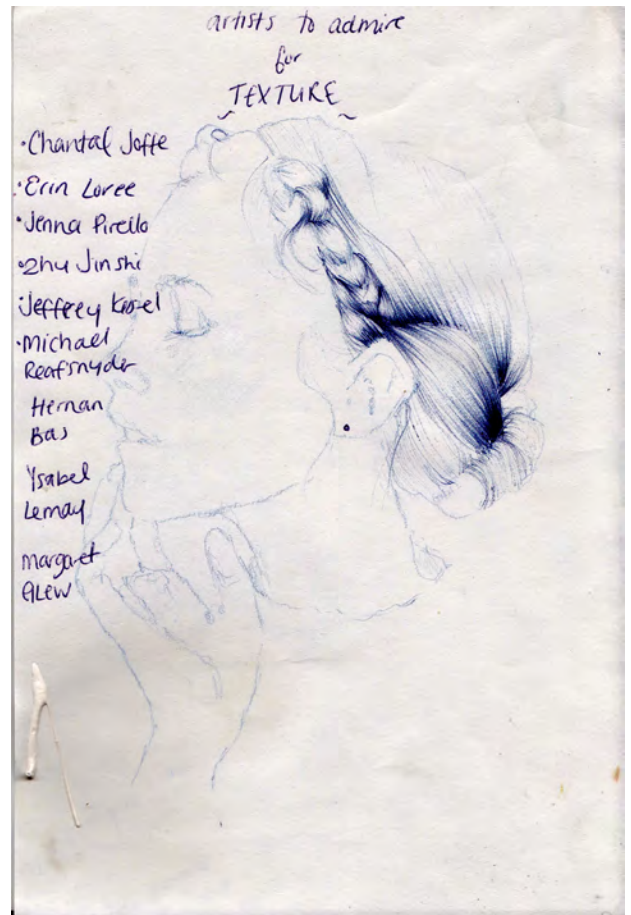
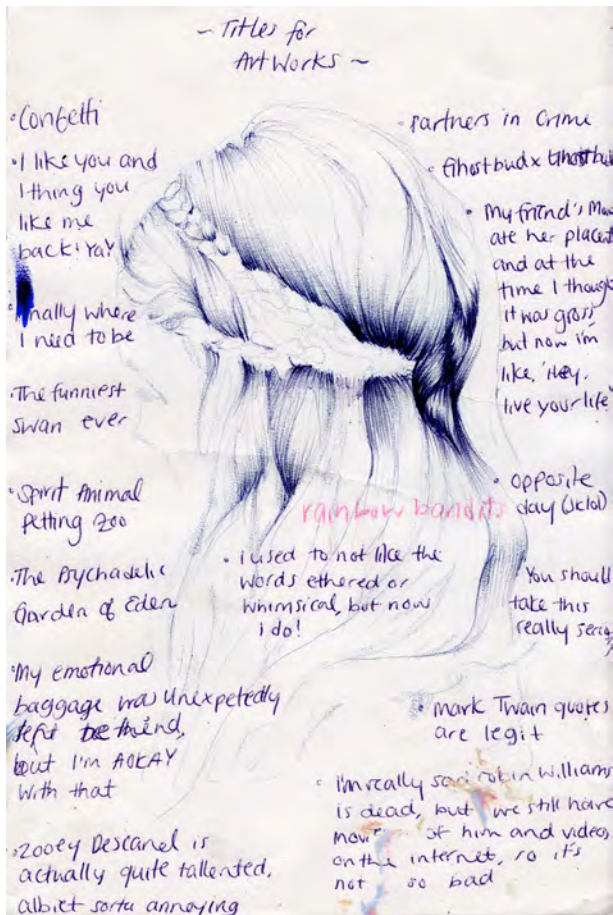
Oyster Shuckers, 2014

Oakum Bay, 2013











William Udel, *Pin the Tail on the Willie*, 2014





Lisa Anne Irwin, *Untitled (Detail)*, 2014
Untitled, 2014





Nicholas Missel, *The Center Has Been Removed (Above)*, 2014
The Center Has Been Removed (Interior), 2014
The Center Has Been Removed (Back), 2014
The Center Has Been Removed, 2014





Ziyang Wu, *Untitled I*, 2014
Ziyang Wu, *Untitled II*, 2014



reviews

Andy Warhol's *Raid the Icebox*

Rosalind Breen

[*Raid The Icebox*](#) was the title given to an exhibition comprised of items from the storage vaults, or 'the icebox,' of the RISD Museum. This unconventional exhibition was presented by a celebrity guest curator Andy Warhol, in 1969. The show traveled from the vaults of the RISD Museum to Houston and then New Orleans, and returned in a homecoming trip to the RISD Museum in 1970. The show today is deemed the museum's best known exhibition.

The idea for *Raid the Icebox* was spawned early in 1969 while the RISD Museum was hosting a show examining the de Menil extensive family collection of cubist paintings. Upon a visit to the museum, members of the de Menil family requested to visit the storage vaults, noting that since the items from past exhibitions were not exhibited, they would not be missed if they were to travel as an exhibition to other museums.

John and Dominique de Menil were a family known for their extensive collections of art and patronage to the creative world. Dominique de Menil began collecting art intensively in the 1940s, beginning with a purchase of Paul Cézanne's painting, 'Montagne', in 1945. They amassed more than 17,000 paintings, sculptures, decorative objects, prints, drawings, photographs, and books. The driving motivation behind their collection was the "interest in the many ways individuals over different cultures and eras reveal through art their understanding of what it means to be human," according to the catalog, *La rime et la raison: Les collections Ménil*. Through their years of collection and involvement in the art community, the family built and enjoyed close personal friendships with many of the artists whose work they collected, including Victor Brauner, Max Ernst, Jasper Johns, Yves Klein, René Magritte, Robert Rauschenberg, and Dorothea Tanning.

According to the RISD Museum records, the de Menils, "envisioned a cooperative network of museums in similar situations, sharing exhibitions of notable objects from their collections." Both the de Menils, and Danny Robbins, the RISD Museum Director at the time, found the idea would be far more intriguing if, as a juxtaposition, the show was curated by a somebody entirely unexpected and unconventional. With that notion in mind, Andy Warhol was selected. Tod-

ay, artist-run shows are a common place for the notoriety that the celebrity can bring to the exhibit, but at the time, this innovation was the height of vogue.

At this time, Warhol, who was the leading figure in pop art, was exploring the relationship between artistic expression, celebrity culture and advertisement. He had been designing Album covers for the rock group, 'The Rolling Stones.' He had only nearly evaded being murdered by a radical feminist who wanted revenge against him for losing a script she had written. He was known for haplessly promoting market culture with quotes such as, 'what's great about this country is that America started the tradition where the richest consumers buy essentially the same things as the poorest. You can be watching TV and see Coca-Cola, and you can know that the President drinks Coke. Liz Taylor drinks Coke, and just think, you can drink Coke, too.'" He presented such quotes and ideas in scandalous films. He was argued to be the most iconic figure of the twentieth-century art and known to be, "a highly enigmatic personality who not only altered the definition of art itself but also left in his wake a vast and staggeringly complex record of his activities."



Andy Warhol (right) with Dominique DeMenil in the basement of the RISD Museum. Photo and caption courtesy of the RISD Museum.

Warhol's exhibition was not celebrated only on account of the idiosyncratic choices of work, but the erratic and unusual way in which he presented the art. In the process of work selection, Warhol and a small entourage made a handful of visits to the museum and combed through the storerooms with the curatorial staff. His selections were almost arbitrary and according to his own recordings

Warhol's exhibition was not celebrated only on account of the idiosyncratic choices of work, but the erratic and unusual way in which he presented the art. In the process of work selection, Warhol and a small entourage made a handful of visits to the museum and combed through the storerooms with the curatorial staff. His selections were almost arbitrary and according to his own recordings and the RISD Museum Manual, he would exclaim, "I'll take them!" whenever objects struck his fancy. The trips were all very well documented as he took many polaroid pictures of his escapades. According to the Andy Warhol Museum of Pittsburgh, "Andy Warhol revolutionized art exhibition practices with *Raid the Icebox*. Drawing from the collection of the Rhode Island School of Art and Design, Warhol, as artist/curator, created a thoroughly unconventional set of displays. Paintings were placed on the floor, leaning against walls and stacked two and three deep, while shoes were exhibited en masse in a large cabinet to be viewed and touched as if in one's own closet. This radical display broke institutional rules about the display and value of certain objects over others in the museum environment." According to Daniel Robbins, quoting from a letter to Mrs. Houghton P. Metcalf, "I must say all of us were a little startled by the nature of works that Andy chose! Of almost 300 objects that are included in *Raid the Icebox* there are perhaps 25 that any curator, in his right mind, would agree were first class."

Opening nights in the different cities *Raid the Icebox* was shown in were unusual and eccentric. The unexpected and out-of-place were made welcome in the museum. Items such as hot dog vendors, functioning jukeboxes, and disco-balls were added to the festivities of the opening night. For the final opening night in the homecoming installment in Providence, RISD chartered a bus to bring Warhol and select friends from New York.

Andy Warhol was interested in assigning value and worth to objects which would not have normally been given such attention. A good example of this reversal is Warhol's installation of lesser quality Windsor chairs, which were used by the museum as spare parts to mend the better chairs in their collection. Under Warhol's curatorial direction, these were hung up on the walls as if they were master paintings. In the same way he pulled out the museum's extensive costume collection, displaying the fashions of culture along with the art. The innovation was tremendously popular, but unfortunately it was the only in-

stallment of what had been intended to be a multi museum “raid.” According to the RISD Museum “Manual,” Baltimore, Philadelphia, the Whitney, Kansas City, and St. Louis were also considered, but comparable and willing partners in extending the series were never found.



RISD Museum Decorative Arts furniture storage as it was transposed for the installation of *Raid the Icebox*. Photo and caption courtesy of the RISD Museum.

Although this type of presentation of art was new to the RISD Museum, it was not terribly far away from what Warhol had been working on in his private practice. Warhol had been outspoken in his interest in institutional collecting and archiving. However, contrary to his ambitions in “raiding the icebox,” one of Warhol’s largest projects was creating an archival box in which Warhol selected items relevant to specific time and packaged it up and stored it away. The project began in 1960 and he would continue until his death in 1987, concluding with 610 cardboard boxes filled with items documenting his life. According to the Andy Warhol Museum in Pittsburgh, where the collection rests, the boxes were filled with, “Photographs, newspapers and magazines, fan letters, business and personal correspondence, art-work, source images for art work, books, exhibition catalogues, and telephone messages, along with objects and countless examples of ephemera, such as announcements for poetry readings and dinner invitations, were placed on an almost daily basis into a box kept conveniently next to his desk.”

Since the *Raid the Icebox* exhibit, there have been many exhibitions “curated by important artists” which have clearly drawn inspiration from Warhol’s flare.

seen at the MOMA in their “Artist’s Choice series,” in which contemporary artists are invited to organize an exhibition drawn entirely from MoMA’s collection. The MOMA has continued their tradition of the “Artist Choice Shows,” and has invited [Trisha Donnelly \(American, b. 1974\) to participate as the tenth artist in the Artist’s Choice series.](#)

Today, the RISD Museum is filled with *What Nerve!*, an exhibition composed of four smaller exhibitions exploring alternative histories to figurative painting. According to a review by ARTnews, “the show features the wacky, often comic-book-esque work of four art movements or collectives: the Bay Area ‘Funk’ artists, the Hairy Who from Chicago, Destroy All Monsters of Ann Arbor, and Forcefield from Providence.” Works are all hung in orderly displays and grids. Works in the show are collected from the creative collectives and artists, “The Hairy Who,” from Chicago, “Funk,” from San Francisco, “Destroy All Monsters,” from Ann Arbor, and “Forcefield,” from Providence. The groups are linked together by six intermingled artists; H. C. Westermann, Jack Kirby, William Copley, Christina Ramberg, Gary Panter, and Elizabeth Murray. The works displayed are erratically colourful and lively, but the set up is quite conventional and almost predictable. The display does not share the whimsy or innovation that *Raid the Icebox* presented in its set up. In *What Nerve!* there is nothing unexpected.

Warhol’s innovation through “raiding the icebox” has been embraced and indoctrinated into common practice. Guest curators, although not commonplace, are a popular and generally well-liked practice. However, the genius behind the 1969 exhibition can never be met or surpassed. The de Menil and Warhol collaboration was the initiative which broke the ice and paved the way to start a new trend. They were there first, and now the exhibitions of that genre are, in a way, following in their shadow.

Reality or Representation in Group Material's *Democracy* (1987)

Tristram Lansdowne

Jean Baudrillard's theory that we live in a state of total simulacrum or hyper-reality, that reality has been completely replaced with signs and symbols¹, presents a bleak landscape to say the least, and one with deep psychological implications for the creative act. The concept of articulating truth by way of representation, which most would argue is central to our understanding of art, could be said to be undermined if the world the artist seeks to represent no longer has any basis in reality.

It is difficult to discard the idea of reality from our daily experience. Physical pain is enough to bring reality into sharp relief, as Kundera reminds us: "*I think therefore I am* is the statement of an intellectual who underrates toothaches."² When it comes to communicating with the outside world, it becomes more complicated. In Freudian psychology the initial act of understanding the world as distinct from oneself, in infancy, is an act of *representation*: one represents the mother figure to oneself in response to being separated from her, thereby naming her and making a first step towards language. From this vantage point there is no reality outside of oneself without representation.³

Baudrillard's concept of hyperreality, which takes the instability between reality and representation as totalizing and destructive, is focused on our media-saturated hyper-capitalist world. One may argue, however, as Jacques Derrida and others have, that such instability is at the heart of communication. I would argue that the concept of simulacrum can be a positive or negative force in our society, and may in fact have great generative potential for contemporary artistic practice.

The creative act has been linked to religious experience throughout history. Going back as far as archaeological data will allow, Julia Kristeva's psychoanalytic

1 Baudrillard, Jean. *Simulacra and Simulation*, (Ann Arbor: University of Michigan Press, 1994) 1-2.

2 Kundera, Milan. *Immortality*, (New York: Grove Weidenfeld, 1991) 87.

3 Kristeva, Julia. *The Severed Head*, (New York: Columbia University Press, 2012) 5.

reading of [prehistoric decorated skulls](#) links these earliest known examples of creative expression with the primal separation between subject and object. Kristeva sees these skulls, common to many prehistoric groups throughout the world, as an expression and negation of the psychological void that precedes subjectivity and language and that leads to the sacred/divine structure at the root of religious experience.⁴ Hyperreality threatens this structure because it makes it impossible to discern between subject and object: if “simulation is no longer that of a territory,” but “the generation by models of a real without origin or reality,”⁵ then the foundation of art as expression of the pre-subjective void at the basis of human experience is no longer available. Certainly art is not limited to primal expression, but I would argue that it is at the root of how art functions and is linked to Derrida’s semiotic analysis of how meaning is constructed in writing.⁶ The crisis of meaning identified by Derrida, that stems from the impossibility of knowing the originary context of an utterance, leads to “the essential possibility of writing.”⁷ The instability of meaning is what compels communication, not what paralyzes it.

Instead of real/representation, Derrida structures communication as idea/sign, and sees the concept of representation as indissociable from those of *communication* and *expression*,” which he bases on Condillac’s *Essay on the Origin of Human Knowledge*.⁸ The absence he refers to here is twofold: the absence of the recipient of communication, which forces a modification from verbal to visual language, and the absence of concrete meaning, where “representation regularly supplants presence. However, articulating all the moments of experience insofar as it is involved in signification . . . this operation of supplementation is not exhibited as a break in presence but rather as a continuous and homogeneous reparation and modification of presence in the representation.”⁹ This second absence, which sees accumulation and negotiation instead of merely loss, is key to understanding the instability of meaning as positive, allowing for the possibility of authentic communication.

4 Ibid, 14.

5 Baudrillard, *Simulacra and Simulation*, 1-2.

6 Derrida, Jacques. “Signature, Event, Context.” 1971. *Margins of Philosophy*, Trans. Alan Bass. (Brighton: Harvester, 1982) 309-318.

7 Ibid, 319.

8 Ibid, 312.

9 Ibid, 319.

Art may be made for many reasons and presented in endless contexts, and the above perspectives on subjectivity and communication may seem an archaic basis for understanding the ways in which art can function in our society. Art as a direct political gesture, for example, would seem to have little in common with the foundations of religious feeling, but such foundations may be useful when trying to understand how representation is employed in contemporary art.



Group Material, 'Education and Democracy', installation view at Dia Art Foundation, 77 Wooster Street, New York City, 1988. Photo: Ken Schles.

The practice of Group Material, a collective active from 1979 to 1996, did concern itself with direct political gesture and used myriad strategies of communication, working collectively, politically and in relation to specific cultural situations. As Alison Green states in her retrospective essay on the collective, "In rejecting the role of the artist-as-maker they became something else - producers, organizers, interpreters of art and other artifacts, 'cultural workers', even."¹⁰ By applying the concept of simulacrum to such a practice, it becomes clear that conflicting ideas of communication and authenticity are at play within it, and that the strategy of producing the real *through* representation so fundamental to artistic gesture is given up, at certain moments, in favour of direct action. Their 1989-90 project *Democracy*, commissioned by the Dia Art Foundation, is an excellent example and highlights the different definitions and interpretations of the term simulacrum.

10 Green, Alison. "Citizen Artists: Group Material." 2011. *Afterall Journal* Web 15 Nov. 2014.

Upon being invited by Dia to make a project, Group Material decided that the most urgent topic was the state of democracy in America - one they also felt sufficiently went against the grain of power structures and conventions that Dia signified to them: “exclusive,” “white,” “esoteric,” and “male.” They proceeded to take democracy not only as subject but as working method and structuring principle. *Democracy* was divided into four thematic sections (Education, Electoral politics, Cultural participation, and AIDs), each with three distinct parts (a roundtable discussion, an exhibition and a town meeting), which then culminated in a book. As David Deitcher observes in his contribution to *Democracy*, Group Material were able to avoid many of the pitfalls inherent in working with Dia by intentionally breaching the boundaries between art and the outside world.¹¹ For example, the exhibition component of *Education and Democracy* brought together documentary photographs, didactic text, artworks by several well-known artists and by groups of schoolchildren, classroom desks and chalkboard walls. The resulting interrogation of the educational institution that occurred was greatly heightened precisely because the lack of hierarchical distinctions between ‘real’ and ‘amateur,’ and conversely between ‘art’ and ‘reality,’ made the viewer a more active participant.

The roundtable and town meetings can be seen as distinct from the exhibitions in that they were modelled on types of public events that, although they can occur in the art world, are not based on the premise of artistic representation. This becomes problematic in that the difference between what is real and what is representation becomes difficult to determine: were these town meetings meant to be ‘real’ in the sense that they were equivalent to town meetings in the larger public sphere, or were they representations, recreations, meant to be reflected upon? The premise of truth *through* representation here has been given up, although the problematic context of the institution has not disappeared. The question that then arises is Group Material’s own: whom do these events actually serve?

As Deitcher points out, the town hall meeting is not an authentic democratic concept, but in fact a heavily mythologized construct that was gaining a massive surge in popularity at a time of narrowing political debate.¹² Its use by Gro-

11 Deitcher, David. “Social Aesthetics.” *Democracy* ed. Brian Wallis. (Seattle : Bay Press, 1990) 25.

12 Deitcher, *Democracy*, 40.

Group Material thus embodies Baudrillard's theory of simulacrum as a copy of something that either had no reality to begin with, or that no longer has an original - which is readily apparent to Deitcher as he participates in the town hall meetings at Dia.¹³ Certainly these events may have had real political effects on their participants and beyond, which should not be dismissed, but what is important here is that the indistinguishability between real and representation is implicit rather than acknowledged, allowing for a potentially false sense of engagement. As Baudrillard describes in *Simulacra and Simulation*, rather than creating communication, information (in this case the event of a town meeting) exhausts itself in the staging of communication:

A circular arrangement through which one stages the desire of the audience, the antitheatre of communication, which, as one knows, is never anything but the recycling in the negative of the traditional institution, the integrated circuit of the negative.¹⁴

As well as Derrida's semiotic approach to language, Michel Foucault's concept of the apparatus is relevant here, insofar as it looks at the creation of meaning on a different scale. While Baudrillard seems to fear the loss of meaning on a fundamentally personal level, although one that is articulated in all aspects of society, Foucault considers the machinations of a society as a whole, linguistic and non-linguistic: its institutions, religious beliefs, economic conditions, etc.¹⁵ His conclusion that meaning is created through an extremely heterogeneous network of power relations but that it is possible to find concrete strategies at work, which he terms apparatuses,¹⁶ could be said to oppose binary oppositions such as real/representation, god/idol, truth/falsehood that Baudrillard presumes lost.

A subtle interrogation of the museum-as-apparatus that exemplifies this strategy can be found in the [Museum of Jurassic Technology](#), as described by Ralph Rugoff in *Beyond Belief: Museum as Metaphor*¹⁷. Upon entering the museum, Rugoff is aware of its eccentricity and unorthodoxy as a logic, an authoritative

¹³ Ibid, 42.

¹⁴ Baudrillard, *Simulacra and Simulation*, 80.

¹⁵ Foucault, Michel. *Power/knowledge: selected interviews and other writings, 1972-1977*, ed. Colin Gordon (New York : Pantheon Books, 1980) 194-196.

¹⁶ Agamben, Giorgio. *What is an apparatus*, (Stanford: Stanford University Press, 2009) 2.

¹⁷ Rugoff, Ralph. "Beyond Belief: The Museum as Metaphor" *Visual Display: Culture Beyond Appearances*, ed. Lynne Cooke and Peter Wollen (Seattle: Bay Press, 1995), 68-81

system of organization. As he wanders through the displays, he realizes the connections that are being made within the displays are highly suspect. As he does, the idea that the whole institution is a hoax, or that it is an exhibition of itself, materializes and his awareness of his own experience within it greatly expands. In this way his subjectivity is somewhat restored by first being undermined. What he is left with is a mild paranoia and an acute awareness of the fact that everything he sees there may be a conceit, or then again it may not be.¹⁸ Perhaps in this regard it is a way of recouping an authentic experience – that of negotiating meaning rather than creating it.



Agnieszka Kurant, 'Phantom Estate', installation view at Stroom Den Haag, 2013 photo: Eric de Vries, courtesy Stroom Den Haag

A more recent example of simulacrum embedded in the institution can be seen in the work of Agnieszka Kurant. Her work entitled *Phantom Estate*, 2013, a hybrid vitrine-platform that silently roves gallery rooms of its own accord, displays a variety of objects that at first glance seem to be an eclectic group of artworks. They are, in fact, 'phantom' artworks, created by Kurant after her research of artists' estates and the production of forgeries. Kurant sought out the shady corners of such estates, looking for opportunities to forge artworks that don't exist but *could possibly*: works either discarded before being presented,

18 Ibid, 73-74

unrealized but recorded ideas, preparatory and peripheral material on the cusp of being considered artworks.¹⁹ The potentiality of these objects is centered around Kurant's concept of 'phantom capital,' exploring the point at which the authentic and the forgery are indistinguishable to art history.²⁰ By fabricating these objects she highlights how the production of value in art mirrors the production of economic capital. Undermining ideas of authenticity and authorship in this way, Kurant articulates the position that everything is a construction and must be negotiated as such, but that the space of negotiation can be richer than the aura of authenticity.

The criteria for success in art vary enormously, and perhaps the topics addressed in *Democracy* were too urgent for Group Material to not use Dia as a platform to affect political change. This essay is not meant as a critique of *Democracy* as a whole, but rather as an exploration of how simulacrum can function negatively and positively within the art institution. Its multifaceted project was effective in its blurring of the boundaries between art, documentary, activism and community development. However, adopting a position based on an assumed reality such as the town hall meeting becomes problematic in its attempt to control simulation rather than employ it strategically. In the latter two examples of this essay the concept of simulacrum is used more actively to highlight the construction of meaning through signs and symbols. This has the effect of breaking the cycle of the loss of meaning that the hyperreal implies and leading to a heightened awareness of the viewer's own subjectivity. Although the threat of the hyperreal may be overstated by Baudrillard, the instability of communication seems inevitable. Whether this is understood as a negative or positive force in our society depends on how we navigate it.

19 Goodman, Matthew Shen. "Chasing Phantoms: Agnieszka Kurant." *Art in America*, 25 November 2013. 01 Nov. 2014.

20 Kurant, Agnieszka. "500 Words." *Artforum*, 13 November 2013. 02 Nov. 2014

Aestheticizing Cannibalism: Raul Ruiz's *The Territory*

Charles O'Leary

"Terminology is the poetic moment of thought."¹ The understandings of our spaces, both physical and discursive, become formulated by the "poetic moment of thought" made concrete by terminology. Terminology designs the structures of desire and the systems of constraint, the apparatuses that capture, orient, determine, intercept, model, control, and secure our gestures, behaviors, opinions, and discourses². The network of the apparatus exists in the in-between spaces of the world that codifies our existence between buildings and language, between law and philosophy. The interaction of these heterogeneous elements, as Giorgio Agamben puts it, reifies their very own presence, rendering them *ad infinitum*.

Raúl Ruiz highlights the *ad infinitum* of the apparatus in his 1981 film [*The Territory*](#). On a hiking trip through the supposed wilderness of France, one of the tourists Jim explains to his son where they are situated: the park resides in the grotto, resides in the province, resides in the country, resides in the whole world, and vice-versa. In order to formulate an understanding of the grotto, we have to understand its presence within the province and eventually the world. Conversely, to convey the vastness of the world, we have to understand its constituents to even its smallest parts (this being the grotto). The exhibition, despite its potential desire to cull an unmentioned truth, exists both within and as an apparatus. Participating in both political and aesthetic apparatuses, the exhibition becomes a site of contestation between desire and bureaucratic constraint. Though Ruiz's lens, the exhibition can be seen both as a result of its constituents (artworks, architectural spaces) and as a constituent of a larger presence.

The Territory follows a group of American tourists as they embark on a hiking trip through the south of France. After splitting with their mysterious and not particularly friendly tour guide following a fight, they find themselves complet-

1 Deleuze, Gilles. *Difference and Repetition*. London: Continuum, 2001, 30.

2 Agamben, Giorgio. *What Is An Apparatus*. Stanford, Calif: Stanford University Press, 2009, 14.



The park, in the grotto, in the province, in the country

completely lost within the French countryside. In their unsuccessful search for the road back to civilization, the tourists encounter two wealthy Frenchmen. Trying to communicate with the men, they quickly become frustrated with the language barrier. Francoise, Jim's French wife, insists on trying to communicate with the Frenchmen, though is quickly pulled away by the rest of the pack. Becoming tired and running out of food, the lost tourists discover the body of their guide. The tourists eat the remains of the tour guide, careening the film into a *Lord of the Flies*-esque horror. They soon consume the body of another tourist who refuses to eat flesh with them, dwindling their pack down bit by bit. One of the opening scenes of *The Territory* depicts a birthday celebration for one of the children. Blowing out the candles, the child asks his mother Francoise if the candles are edible. "There is nothing you can't eat," she tells him. In the B-movie style that Ruiz conceived, this line proves ironic after she later dies refusing to consume the tour guide's body (and is consumed herself).

Whereas Ruiz's film could easily be seen as another cinematic view of the "darkness that lies within" exemplified in *Lord of the Flies*, it could instead be utilized in a less bleak way. The "thin veneer of society" that is peeled back in the film suggests a shedding of an identity; one that civilization writes for us.³ As opposed to William Golding's depiction of savage chaos, Ruiz's *The Territory* assumes an uncanny solemnity. Rationalizing the consumption of their tour guide [Gilbert](#) through what resembles some sort of religious incantation, they quietly cook and eat him in a scene that bears an unnerving resemblance to the birthday scene at the beginning of the film. "There is something grotesquely

3 Holden, Stephen. "The Territory (1981), Having Mother For Dinner." *The New York Times* 7 Aug. 1990.

funny in the scenes of the smug, smartly dressed hikers with their fancy cameras solemnly cultivating their new eating habits,” Stephen Holden remarks in a review of the film. The uncomfortable familiarity of these scenes almost has the viewer suspend their judgment, momentarily not condemning the act of cannibalism. The reservation of judgment allows us to briefly see a world outside of our own; to see the potentialities of a world not informed by our current apparatus.

During the religious incantation performed before eating Gilbert, the tourists cite Jesus Christ offering his flesh and blood as communion. This reference draws a relatively overt connection to Christianity and the social contract. In the mid-16th century, several European countries (France, Germany, and Portugal particularly) sent missionaries in the “spiritual conquest” of the natives of what is now South America. Captured by the Tupi tribe in Brazil, a German soldier named Han Staden encountered their cannibalistic religious rituals. Staden, along with multiple other European missionaries and writers, meditated on the idea of how cannibalistic practices could or could not integrate into the scheme of Christianity. Though despite these meditations, the cannibalistic practices of the Tupi people were banned following the European conquest of Brazil. In using this reference, Ruiz slightly twists one of Christianity’s primary narratives, reconfiguring it to be in defense of cannibalism.

Whereas I do not want to propose cannibalism in the space of curating, the vision of it shown in *The Territory* offers an interesting challenge to the goals of the exhibition. In order to create a space for reflection and consideration on any topic, we have to amplify the experience of that subject. The exhibition is reducible down to both its constituent parts and as a constituent part. This middle-man dynamic of having aesthetic desires as well as bureaucratic and material constraint makes the exhibition one of the most potent spaces for this subversive step outside of society. The space of reserved judgment can be fostered if we explode the relationship between its smaller parts and its larger systems. *The Territory* does just this—by twisting the narrative of Christ at the Last Supper, Ruiz has us consider how that narrative informs portions of our experience that we wouldn’t likely associate. We briefly get to evaluate how the larger presence of Christian thought informs our more specific read into cannibalism within his film.



Ron and Marilyn watching the show

Ruiz's aesthetic considerations (which pushed his intended B-film into a notable art film) create additional ties between *The Territory* and potential methods of approaching the exhibition. Particularly throughout the beginning of the film, verbal dialogue takes a secondary role to the dialogue that occurs between images. An initial scene shows a boy wearing a shirt with Andy Warhol's iconic screen print of Marilyn Monroe watching the shadows of two adults in a sexual act. No comprehensible words are exchanged during this scene, instead Ruiz focuses on the projection of the shadows on the boy's shirt. The dialogue enacted between these two images – the projection of the shadows and the icon of Marilyn Monroe – is not one that is particularly intelligible. The meaning extricated from this scene to some degree even evades language. Dialogue and meaning become separated from the linguistic and the verbal. By this thought, the practice of collecting and displaying images presents the potentiality to enact dialogues that speaking and writing cannot.

While we could attribute *The Territory's* ability to move us outside of the world we occupy to its cinematic capacities, the exhibition possesses a similar capability. The critical component of curating, of negotiating the larger world as well as its material constraints, allows us to reify our aesthetic desires – to, if only, briefly open up the hole into a realm of potentialities.

Mike Kelley's *The Uncanny*

Zachary See

"The art object is a kind of fetish, a replacement for some **real** thing that is missing, as differentiated from a stand-in for an archetype which must be there, somewhere."¹

Mike Kelley

The Uncanny was an exhibition curated by artist Mike Kelley in 1993 and was meant to showcase a reemergence of polychrome figurative sculpture in the 1980's and early 1990's. The show went on to address the power of hidden memory in the form of "the uncanny;" a Freudian concept associated with ideas of home, family, trauma, and repressed memory. Unbinding Sigmund [Freud's concept](#) of the uncanny "a hidden, familiar thing that had undergone repression and then emerged from it," Mike Kelley decontextualizes our ideas of memory through our reactions to art objects of all kinds.

Kelley writes, "It is a physical sensation, and one that, in my case, I have always associated with and "art" experience – generally an interaction with an object or a film."

Mike Kelley uses the role of the figure as the device that enables the most relevance to the uncanny and the creation or recollection of memory, and therefore as a potential generator of uncanniness. The uncanny is intangible until discovered in the real; memory then links what is being seen and what is already stored in the memory, in other words, repressed due to fear or pain in the form of trauma. But, in this idea of the uncanny, its presence has the ability to replace common opaque metaphors with new images to be fully digested thus, obliging a re-interpretation of the memory. Kelley's essay is divided into sections that are then the evidence for his theory. The exhibition addresses "Scale," "Color," "Body Parts and Wholeness," "The Part and Lack (the organs without body)," "Status of Death," "The Status as Stand In," "Aping the Mirror of Nature," and then rapping it all up with "The Uncanny." His writing then becomes the idea of the uncanny, describing this whole part in terms of fragments and missing limbs that are then stitched together to form this ambiguous body or figure that is, what Kelley calls, *The Uncanny*.

¹ Kelley, Mike. *The Uncanny*. Köln: Walther König, 2004, 3.

“This current phenomena of artworks using their subject the conventional and the cliché links it to Freud’s conception of the uncanny. Earlier definitions of the uncanny had described it as a fear caused by intellectual uncertainty.”²

Mike Kelley

The doll is seen as an example of something that was too small for his selection of works. He found that it was very important that the objects maintain their physical presence. Due to the doll’s size, the viewer is then given the opportunity to “project onto them.” Kelley says this weakens the objects power; thereby setting criteria that all objects (images, painting, sculpture) must be no smaller than human scale to exist in the show. By limiting the scale of selections he is able to produce something that parades the power of the object. He uses a collection of movie props to help explain his argument about scale, noting King Kong’s props as objects that have an absolute shift in scale from the movie screen to the real world. Once these objects enter the world that we exist then we then have a new strange understanding of how they actually function. Therefore, inciting the viewer to work for the understanding through the work.



Kelley uses an example in his essay of a maker making a rock out of a larger rock; he calls it “absurd.” The action is totally absurd, but not as a negative action or reaction. Turning a rock into another rock allows there to be an irrational abstraction of a rock, something that doesn’t exist in nature but is still a rock, or is no longer a rock and is now a object that looks and feels like a

rock, but is just a stand in for a rock. This is the idea of the double in the uncanny, something that is doubling itself to give itself a new identity but at the same time keeping its original. With this idea we must then refer to the readymade and Marcel Duchamp. Duchamp is noted throughout art history as the artist who provided the building block for contemporary sculpture. Whom Kelley says, disables reality's ability to be concretized, "they refuse to stay themselves and become their own doppelganger, by presenting a "real" object as art." I think this is something that we will always be questioning, and in the role of *The Uncanny*, this doppelganger, double, readymade, are all coming from ideas of memory and associations that go back and forth from the art object to our memory of the "real," I think that's where the genuine questions lie.

In Dave Hickey's collection of essays, *Air Guitar*, Hickey (as [Hank Williams](#)) writes, "You be Daffy and I'll be Dilly, we'll order up two bowls of chili. And I never knew quite how it happened. It was my own true gift and it was the damnest feeling I ever felt, of having things just fit."³

Kelley writes about his grouping for the show and what he was searching for to form *The Uncanny*. He was putting images of works up on a pin-up board that all had "this uncanny quality" and he said that "the quality is difficult to describe."

Beyond the definition given by Freud and Kelley of the uncanny, there is something inherently magical about the idea of this experience. Something that may not be able to be defined by concrete language, but with something that has no beginning nor end, something that can continue to shift and move based on its position in a room or quality of rhythm. This is where I have chosen locate, the uncanny.

3 Hickey, Dave. *Air Guitar: Essays on Art & Democracy*. Los Angeles: Art Issues, 1997, 35.

Martha Rosler's *If You Lived Here*

Edith Young

In the exhibition [*If You Lived Here...*](#), Martha Rosler harnesses the perceptions of two spaces: the street, or “‘waste space’ where society used to stand” and the art gallery, presumably a clinical atmosphere wherein visitors expect to view objects in isolation. By placing a “Come On In, We’re Home” sign on the Dia Art Foundation’s doorway, Rosler uses the contemporary interior/exterior relationship to her advantage, as she creates an indoor atmosphere that invites the audience inside while evoking all of the issues playing out in the surrounding New York City streets. This inversion creates a disruption in the landscape to which the average New Yorker has conformed.



Martha Rosler's "Come On In, We're Home" sign on the Dia Art Foundation door

If You Lived Here... operates within a lineage of work made about life on the street, particularly within the realm of photography. A forebear of the concern, John Thomson and his [1876 work, *The Crawlers*](#), examines the impact of the Industrial Revolution on marginalized and street-dwelling Londoners. As these problems remain unresolved, American photographers have continued to picture the people of the street from Paul Strand's photograph of a blind street beggar, to Jim Goldberg's photobook, [Raised By Wolves](#), about Los Angeles street kids and Mary Ellen Mark's [Life Magazine photo essay on Seattle's runaway children](#) (which evolved into the 1984 film *Street Wise*). Certainly, the street can be presented as a spectacle, as seen in front of Diane Arbus' lens, or as an empty

vessel purged of pedestrians, as perceived in Joel Sternfeld's photograph *Metro Bus Shelter, 7th Street at E Street, Southwest, Washington D.C.* The urbanity of Rosler's interior causes us to rethink the gallery as a pliable space while making us conscious of how sterilized our interiors have become, whether it be in a white cube gallery or the Providence Place Mall.

Many of these projects, both in the lineage of work preceding Rosler and the work included in her show, grapple with this tension of moving the street environment into the often pristine and neutral art space. As Rosler notes, *If You Lived Here...* comes head to head with the "documentary problem."¹ As Julia Keydel's *St. Francis Residence* and Arlyn Gajilan's *Not Just a Number* include interviews to give their subjects a forum, both Thomson's and Goldberg's images are accompanied by texts where the artist allows the sitter's voice to editorialize his or her own portrait. In examining this one tactic in documentary photography and video, the artist and audience are constantly asked if the attention paid to this issue will be as fleeting as Dia Art Foundation's [rotating schedule of exhibitions](#). Embedded in the very act of street portraiture, are these overtones of positivism and physiognomy in direct conversation with the visual profiling that keeps these people on the streets? Will these strategies not only raise awareness but instigate (long lasting) change?

Rosler's subjects and the upper class intersect at the nexus of Midtown Manhattan. Spanning from the Upper East Side to Midtown, about [30 percent of the apartments](#) from 49th to 70th Street between Fifth and Park Avenue are uninhabited for upwards of ten months per year. In my neighborhood, 432 Park Avenue, the city's tallest residential building, stands as a testament to this statistic: real estate developers consider the building to be the "global elite's safe deposit box."² These empty homes floating above the street are themselves waste spaces, property of Society but void of society. Park Avenue, one of the most iconic and groomed streets of New York, begs to be investigated as a space. Artist Camille Henrot began chipping away at Park's social engineering in her piece [Jewels from the Personal Collection of Princess Salimah Aga Khan](#), exhibited at this past summer at the New Museum (an institution that itself has played a significant role in gentrifying the Bowery, another long stretch of New York landscape). In this work, Henrot pairs the pages of Princess Salimah Aga Khan's auction catalogue with pressed flowers collected from Upper East Side apartment buildings

1 Rosler, Martha. *If You Lived Here: The City in Art, Theory, and Social Activism*. Seattle, Wash.: Bay Press, 1991

2 Rice, Andrew. "Stash Pad." *NYMag.com*. June 29, 2014. Accessed December 10, 2014.

outdoor flower beds. She also includes her documentation in this installation: most compelling are [these photographs](#) where Henrot herself is hurriedly clipping specimens from the flowerbeds before she is caught by the building's guarding doormen. These "ornamental urban sites" stake a claim to their surrounding territory, and while beautifying the area, the flowerbeds establish that the apartment residents have ownership over the space where the homeless are forced to reside.³ With Henrot's emphasis on the Avenue's flowerbeds, she asks us to question the specificity of the street's landscape.



Henrot clipping flowers outside an Upper East Side apartment

Artists working with lens-based media examine the trickle-down of this climate. Photographer and filmmaker Lauren Greenfield grapples with this facet of American culture in projects like *Fast Forward*, which considers the influence of Hollywood on Los Angeles' youth. [In an interview with *Rookie Magazine*](#), Greenfield asserts that she does not intend to criticize the way a certain people live, but rather allow the viewer to recognize the little bit of his or herself that relates to Greenfield's subjects, in both their virtues and flaws. Tina Barney, who photographs her family (Lehman Brothers' heirs) during their summers in Watch Hill, Rhode Island, is a key player in this photographic genre. She asserts that

³ Henrot, Camille. "Camille Henrot." Selected Works: Jewels from the Personal Collection of Princess Salimah Aga Khan. Accessed December 10, 2014.

she aims to preserve a fast-fading culture in America. Barney, aware of the socioeconomic scrutiny her work invites, allows her audience to bring their own associations and social critiques to her large format photographs. While she may be too close to her own imagery to truly analyze its content, her choice to publicly exhibit her photographs empowers her audience to draw their own conclusions. Greenfield and Barney have established a visual language that attacks the “documentary problem”: they picture privilege from a critical point of view while still maintaining the trust of their subjects (sometimes their peers and family) and while still making images their subjects will like.⁴ Trust is essential to their practices, because it continually grants them access to the places and events where this specific class of people congregate.

Rosler’s angle, to critique America’s socioeconomic climate with the voice of the impoverished, ultimately instigates more change than Henrot, Greenfield, and Barney can, particularly within the context of the art world. Perhaps Henrot comes closest to meeting Rosler halfway: she displays her primary objects, clipped from Park Avenue flowerbeds, as the evidence of opulence, but her critique can carry only so much weight in an institutional setting supported by the very people who live on the Upper East Side. As Rosler transplants the reality of the homelessness into Dia’s Soho space, she disrupts and subverts the exhibition format that the average Soho-goer has passively accepted as convention... just the way things are...in a way that the sterile and exacted work of these artists examining privilege could not. Rosler establishes Dia as a meetingplace for her Town Halls, thereby creating a community for New York’s inhabitants who have no home and subverting the typical programming protocol of artists’ lectures and curators’ slideshow presentations. While Henrot, Greenfield and Barney make photographs to be framed neatly in the context of a white cube gallery, Rosler seeks to transcend the assumed character of the New York exhibition space. By erasing the space’s former identity, she transforms its potentiality for changing city policy in a time of urgent need.

⁴ Rosler, Martha. *If You Lived Here: The City in Art, Theory, and Social Activism*. Seattle, Wash.: Bay Press, 1991.

Ed Ruscha's *The Ancients Stole All Our Great Ideas*

Ping Zheng

Curating is a major force in museums and galleries, not only does the curator curate art works, but the artist too employs curatorial impulses, gestures, and practices in their work. The flux between roles has been exposed in recent history. The artist does not only produce, and the curator does not only care for and organize works. Contemporary art practices and the rapid development in digital and information technologies have contributed in profoundly challenging the traditional roles of artist and curator. These changes have blurred the distinction between artist and curator making them in many ways mutually exclusive: The artist as curator, and the curator as artist.

Artist Ed Ruscha was brought on as a guest curator for Kunsthistoriscges Museum in Vienna, Austria, to provide his perspective on historical and ancient objects existing in modern times. His curatorial work included forty edited, individual loose cards to produce a catalogue composed of paintings, sculptures and nature specimens included in this exhibition, appropriately titled *The Ancients Stole All Our Great Ideas*.

Most museums and galleries preserve works of art as well as ethnographic and anthropological artifacts. The traditionally understood definition of a curator's concern involves the finite object, whether works of art, collections, or historic items. It is no longer clear where the role of the artist end and the role of curator begin as more artists expand their practices to include curatorial strategies. It is essential to make a clear distinction of the term "artist-curator;" the term artist-curator describes artists who curate. The Kunsthistoriscges Museum asked artist Ed Ruscha to take on this title, and activate the collections through his individual artistic view of objects and ideas about contemporary curating. Initially Ruscha was given the opportunity to work only with the National Art and Natural History collections in the museum. He was able to acquire the loan of several objects from other collections beyond the Picture Gallery and Kunstkammer at Kunsthistoriscges as the exhibition continued to develop. Despite the traditional museum space, Ruscha as artist-curator could assemble objects without regard for the museum's historical conventions of display, removing

them from their usual contexts and pairing with unexpected neighbors. New meanings emerge from old objects; unfamiliar parts of familiar objects become revealed in their new context.

Ruscha's artistic practices extend beyond the boundaries of making, and connect objects of nature and objects representing nature by the human hand. As artist-curator, he became actively involved in the production of meaning; the objects could be read through unexpected rhymes undoubtedly controlled by his collage of artworks, artifacts, and objects. Panoramic formats, text and printing, and many other formats were seen as a whole exhibition guided by his artistic inclinations.



A slide of Pieter Bruegel the Elder's *Children's Games* featured in *The Ancients Stole All Our Great Ideas*

In many ways, curatorial practices act as intermediaries between producers of art and the power structures of our society. The idea of the curator describes the figure as a knowledgeable transparent agent moving between cultures, histories, and disciplines. There is no doubt that the ongoing developments in information and digital technologies have affected the nature and structure of institutions while also challenging traditional notions of the art object. Not only curators work with the artist on the collaborative models of production and presentation of work, artists also make use of certain aspects of curatorial and organizational work in their practice by assuming the role of curator. Christiane Paul has pointed out [the issues raised by new digital technologies](#) that manifest in this exchange:

“Artists now commonly employ digital technology as a tool either to produce a more traditional art form (such as a sculpture or a print) or to store and deliver works (a digitized version of a painting on the Internet or a video on a DVD). While we need to investigate how the digital medium has affected the aesthetics of digital prints, photography, and sculpture, the latter largely represent the object-oriented work museums are equipped for and do not necessarily redefine models of presentation, curating, collection, and preservation.”¹

To question the value of certain objects in *The Ancient Stole All Our Great Ideas* is a form of historical argument that engages the museum’s work as evidence. Within the exhibition threads of thought emerge. The objects without their usual contexts, paired with unexpected neighbors, heighten the combination of ancient inspiration and modern thinking at core of the exhibition. The light blue object, Aragonite, was natural crystal and now, cannot have one singular conclusion in context with the rest of the exhibition. It is inconclusive as it is both naturally occurring phenomenon and history object but unmade by the human hand, reintegrated in a context with other human and natural specimens. It evokes an understood mystery. The methods of constructing new meaning through objects, like the use of a projector and screen proposed an alternative model for viewing the artworks curated by Ruscha. The alternative view strays from the traditional approach of exhibition and uses technology to describe the works of art through Ruscha’s perspective. Through technology and writing, in tandem with objects such as the Aragonite, Ruscha has expressed interest in notions of taxonomy and the desire to classify and quantify the world around the viewers as it has and does exist.

Ruscha specializes in new media art as an important part of contemporary artistic practice for the exhibition. The exhibition had the potential to work exclusively in broadening the viewers understanding of the history of art and to understand the reasoning behind his preferences.

Not to say that the art objects shown are either inferior or superior to art that uses the technologies as a medium, but that the implication could be different if not paired with modern thinking. He did not focus on historical backgrounds of objects, but instead repurposed the objects from the collections in a similar contemporary format capitalizing on the inherent possibilities of a digital medium

¹ Paul, Christiane. *New Media in the White Cube and Beyond: Curatorial Models for Digital Art*. Berkeley, Calif: University of California Press, 2008, 3.



Aragonit | Aragonite

Laurion, Attika, Griechenland | Laurion, Attica, Greece
20 x 37 x 23 cm, ca. 30 kg
Naturhistorisches Museum Wien,
Mineralogisch-Petrographische Abteilung, Inv.-Nr. N2303

Durch feinstverteilten Aurichalcit intensiv hellblaue, gut gebänderte Sintermasse aus faserigen, parallel orientierten Einzelindividuen. Es handelt sich um einen Fund aus dem letzten Jahrzehnt, der im historischen Abbaurevier des ehemaligen Blei- und Silberreviers gemacht wurde.

The intense light blue colour of this well banded sinter mass, consisting of parallel oriented single aragonite crystals, is caused by very finely distributed aurichalcite. This object is a find from the last decade, made in the historic mines of the lead and silver ore district.

Ed Ruscha: „Um der Liebe zu allen Dingen willen, die nicht von Menschen gemacht worden sind. Der Versuch, Steine und Kunst zu vergleichen, birgt gewisse unmögliche Schlussfolgerungen. Beide jedoch sind materiell, wunderbare Elemente der Geschichte und gleichermaßen schön.“

Ed Ruscha: "For the love of all things not made by humans. Trying to compare rocks and art carries certain impossible conclusions. But both are tangible and reveal wonderful units of history and they are equally beautiful."

A slide of the mineral Aragonite featured in *The Ancients Stole All Our Great Ideas*

As [Jim Jarmusch](#) says:

“Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, and bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don’t bother concealing your thievery - celebrate it if you feel like it. In any case, always remember what Jean-Luc Godard said: “It’s not where you take things from - it’s where you take them to.” ²

In conclusion, the New Media connecting poses for museums is to balance the needs of both traditional art objects and digital technologies. An artist-curator perhaps carries with itself considerable historical baggage in terms of potential overlaps, complements and conflicts with the role of the curator. But an artist can aspire to certain roles, which today engaged with a range of social forms and practices, in other words, they themselves should not lack self-confidence undercutting ways of thinking and working as artist-curators.

² Rhys, Timothy. “Jim Jarmusch.” *MovieMaker Magazine*. January 22, 2004.

MODEL 13 (pegleg)

Rosalind Breen

Studies and Lists, 2014
Ballpoint pen, oil paint, paper
8.5 x 11" (each)
Courtesy of the artist

Lisa Anne Irwin

Untitled, 2014
Bonded Nylon, Lambswool
54 x 72"
Plastic, Found Objects
24 x 24"
Courtesy of the artist

Hannah Kerr

Untitled Series, 2014
Watercolor
8.5 x 11" (each)
Replaced throughout exhibition
Courtesy of the artist

Edith Young

The Sweetheart of Sigma Chi,
2014
The Driving Range, 2013
Brown vs. Harvard, 2014
Lobster Dinner, 2011
Beat Exeter, 2014
Head of the Charles, 2014
Oyster Shuckers, 2014
Oakum Bay, 2013
Inkjet Prints
5 x 7" (1,3-5, 7) 6 x 6" (2,6,8)
Courtesy of the artist

Ping Zheng

Untitled, 2014
Oil on Canvas
36 x 36"
Courtesy of the artist

Charles O'Leary

McCracken Bench, 2014
Enamel Paint, Hard Maple
72 x 19.5 x 20" (overall)
Courtesy of the artist

William Udell

Pin the Tail on the Willie, 2014
Wood, Steel, Felt, Styrene, Cables,
Power Adapter, Timer,
Motor and Hardware
Archival Inkjet Print
22 x 30 x 20"
Courtesy of the artist

Ziyang Wu

Untitled I, 2014
Silkscreen, Acrylic on Canvas
30 x 40"
Courtesy of the artist

Ziyang Wu

Untitled II, 2014
Silkscreen, Acrylic on Canvas
30 x 40"
Courtesy of the artist

MODEL 13 (pegleg)

Cheng Yeng

Model 13, 2014

Digital Rendering

21.5 x 35"

Courtesy of A B C

Tristram Lansdowne

The Startler, 2014

Watercolor, Charcoal, Paper

21 x 25"

Courtesy of the artist

Nicholas Missel

The Center Has Been Removed, 2014

Fiberglass, Resin

25 x 32"

Courtesy of the artist

Zachary See

Flag Pond, 2014

Milk Crate, Tarp, Paracord

13 x 20 x 16"

Courtesy of the artist

This book was published on the occasion of the exhibition *MODEL 13 (pegleg)*, curated by A, B, and C at the Rhode Island School of Design.

Memorial Hall Gallery
The Painting Department at the Rhode Island School of Design
Providence, Rhode Island
December 2-December 9, 2014

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KILROY WASN'T HERE

MODEL 13 (pegleg) / by A, B, and C ; texts by Rosalind Breen, James Lansdowne, Charles O'Leary, Zachary See, Edith Young, and Ping Zheng.

pages cm

Summary: "Accompanies a group show organized by the Critical Curating class, taught by Manuel Cirauqui in the Rhode Island School of Design's Painting Department. The students, A, B, and C, have been curators while simultaneously being curated." 1. MODEL 13 (pegleg), 2014---Exhibitions. I. C, B, A, curators. II. O'Leary, Charles, editor. III. Young, Edith, editor. IV. C, B, A, Works. V. Rhode Island School of Design (Fine arts and design college)

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